

GOSSIP OF THE DRAMA FROM MANY POINTS OF VIEW

Glory or Disgrace?

Is the Stage Today a National Honor or a Sicken- ing Failure?—Great Doc- tors Who Disagree.

Opposing views of the theater—opposed more decidedly than the Aurora Borealis and the Southern Cross—came to light in New York last week. The authors were William Dean Howells and William Winter. Each of these men is qualified to offer expert testimony on the drama, and it is no derogation of their judgment that they disagree.

Mr. Howells, in the current "Harper's Weekly," has some suggestive things to say on "the privileges of the theater." He believes that we have today a drama which merits the best the modern stage can do for it, and a theater which in enlightened adequacy deserves the most that an audience can do for it.

National and Racial Pride.
"We can," he says, "gratify both a national and a racial pride in its excel- lence," but it has at least an equal claim on us. We owe to it an educated intelligence and an enlightened taste.

The playgoer of today should under- stand what he is seeing and enjoying at the theater. "He must regard himself not merely as a vessel to be filled with pleasure from the stage. He ought to realize that he is part of a great and splendid tradition, that he inherits the place of the Athenian who saw the plays of Euripides and Menander under the blue Attic skies; of the Elizabethan Englishman who stood in the mud at the Globe to witness the first produc- tion of 'Romeo and Juliet'; and try to live up to his responsibilities as well as his privileges."

How fully this contradicts the view of Mr. Winter! The latter went to see Annie Russell in "The Younger Mrs. Parling" and was moved by the per- formance to comment on the stage of today as a medium of art. It should be said in fairness to Miss Russell that other critics thought better of her act- ing. But the review is too rich to spoil with any further annotation.

A General Disgrace.

"The acting of Miss Russell," said Mr. Winter, "has always lacked ginger, and lately it has become absolutely mawk- ish and flat. This performance, how- ever, is a medium of art. It should be said in fairness to Miss Russell that other critics thought better of her act- ing. But the review is too rich to spoil with any further annotation."

"Only those persons whose duty it is to write about the stage can quite ap- preciate the melancholy fact that most of the contemporary things that are praised are praised only because they are used to be made and because it is hard and painful to admit that they are fine no longer."

"There are more than forty theaters in and about New York, and there is scarcely one of them in which anybody is doing anything that is interesting or important. They are open, as wood- yards are open, and scores of persons are saving wood in them. Veterans, who might have played before Noah, when he landed from the Ark, wander about the flats and totter and stumble. Persons who were 'supers' yesterday are 'stars' today. Three-cornered girls, proclaimed as 'actresses,' rasp the welkin with voices that rival the screech of the peacock."

Degenerates and Thugs.

"The slimy muck of Mr. Ibsen and the lunacy of Mr. Maeterlinck are made to trickle into the public mind and turn the public stomach. Degenerates from foreign lands, provided with rancid plays about libertines and wantons, fix a steadfast gaze on the coast of Green- land and whisper to the scenery in the third groove, and are vaunted as pro- phets of 'genius' and 'intensity.'"

"Historical demerits of England and France are theatrically celebrated for social delectation. Women whom scan- dalous divorce has made notorious diffuse upon the theater the effluvia of their foul reputations. Prizefighters and un- speakable cranks—John L. Sullivan, and 'Kid' McCoy, and Carrie Nation—are obtruded as 'actors.'"

"The plays of the hour are mostly furnished by writers who manifest the brain of the rabbit combined with the dignity of the wet hen."

"It seems only necessary to open a hole in the wall and call it a theater, and a multitude rushes into it, to sweat and snigger. There has not been a time in fifty years when the theater was at so low a level as it has reached today—when the impulse is vanity, the motive is greed, the method is sordid engross- ment, the aim is exclusively 'business,' and the result is a barren traffic and an arid waste."

"Elevation" Not Needed—Acting.

"Voices, indeed, are faintly crying in the wilderness, to signify that somebody beneath the underbrush wants to 'e- levate the drama'; but these, in every case, are found to be the voices of visionary zany, like the sentimental W. B. Yeats, whose actual purpose is only to elevate themselves. The art of acting needs no 'elevation.' It only needs competent representatives and capable and efficient exercise and dis- play; and the present state of things will endure until the number of theaters is greatly reduced, the hydra of monopoly strangled and destroyed, a horde of incompetent performers driven into other pursuits for which they are fitted, the played-out veterans tucked up in their little beds, and the arena made clear for the men and women who can really act."

Readers of The Times can take their choice. The Times is inclined to crawl- ish when such noted doctors fall out; but maybe where "supers" and "stars" opinions have been fully considered it will publish a third estimate less weighty than these two, and different from both. A. D. A.

At the Theaters.

Columbia—Grand Opera.

In line with the general educational as well as entertainment plan of Mr. Savage, an exceedingly attractive rep- ertory has been arranged for the ensuing week of opera at the Columbia.

Verdi's brilliant musical setting of a fable that is founded on Shakespeare's great tragedy of "Othello," is recog- nized as one of his master compositions. This opera opens the week, and tomor- row night will be heard for the first time in English in Washington. The libretto was translated from the original of "Arrigo Botto" by Francis Huffer, the London author and critic, who has largely restored the Shakespearean text. The opera opens with the storm

THREE STARS OF THE SAVAGE GRAND OPERA COMPANY.



WINFRED GOFF AS IAGO.

GERTRUDE RENNYSON AS DESDEMONA.

JOSEPH SHEEHAN AS OTHELLO.

scene of the play, an episode which is made unusually effective by Verdi's descriptive storm music.

A companion piece to "Othello," and of equal importance, will be the first pro- duction in English in this city, Friday night, of Puccini's "Tosca," the great- est work by the leading composer of the modern Italian school. This opera is another brilliant offering, and further serves to illustrate the versatility and progress made by Mr. Savage's splendid organization.

The remaining operas for the week embrace a repertoire of wide range. Bizet's picturesque "Carmen" will be sung on Tuesday night, and at the Thursday matinee, with Marion Ivell in the role of the cigarette girl. "Lohengrin" will be sung Wednesday night and at the Saturday matinee. Verdi's "Il Trovatore," the most popu- lar of all Italian operas, will have a performance on Thursday evening.

The week will close Saturday evening with Mr. Savage's revival of Balfe's "Bohemian Girl."

National—Maude Adams.

Almost three months of what may well be termed a highly ovation are placed to the credit of Maude Adams, as the result of her recent engagement at the Empire Theater, New York, where she played "The Pretty Sister of Jose," in which she will be seen during the current week at the National Theater.

Charles Frohman presents Miss Adams in Washington at this time after an absence of almost two years. The play is the work of Mrs. Burnett.

The part played by Miss Adams is

played by Henry Ainley, a young English actor of excellent reputation, who has made a deep impression as Miss Adams' leading man, which is, by the way, his first engagement in this country. Other players in the cast are G. Harrison Hunter, Edgar Selwyn, Joseph Francoeur, Francis Byrne, George Irving, Charles Pitt, Richard Pitman, Joseph Kaufman, Harry Luck- stone, Mrs. W. G. Jones, Catherine Proctor, May Galver, and Florence Gel- bart.

Chase's—Polite Vaudeville.

Chase's will occupy public attention this week with, it is said, one of the most elaborate programs ever devised for that theater, and containing Charles T. Aldrich, the Union Gating Guards, Frank Bush, Mr. and Mrs. Gardner Crane, James F. Kelly, and Dorothy Kent, George Schindler, Rae and Benedetto, and the American vita- graph motion picture of a hand-to- hand struggle between gamekeepers and poachers, in an English hunting preserve.

The engagement of Charles T. Ald- rich carries with it the assurance of good audiences. As a comedian Mr. Aldrich is versatile to a rare degree, and draws his elements of entertain- ment from many different lines. The Union Gating Guards, with their ex- hibition of wartime maneuvers with the Gatling gun, form one of the suc- cesses of the season. Frank Bush's name is a trade-mark of fun. Mr. and Mrs. Gardner Crane will present Ed- mund Day's newest farcical triumph.

the great tide of enterprising men to a position and a name in the world.

In the supporting company with Mr. Lamson are Miss Lydia Knott, Sarah Padden, Laura Drake, Edgar Norris, J. M. Byrnes, Albert Tavernier, Charles E. Gilson, David Leslie, Master Lewis Moore, and others.

Academy—"At Cripple Creek."

The attraction at the Academy this week will be "At Cripple Creek." Mr. Reid, the author, laid his story in Colo- rado's famous mining camp. "Cripple Creek," where many stories are told of fortunes made and lost. He has cleverly converted actual occurrences and scenes to stage uses and the success of his work has been demonstrated. The characters in "At Cripple Creek" call for acting ability of a high order, and the company is said to be unusually capable.

Empire—"A Human Slave."

There should be no cause for com- plaint on the part of theatergoers who like thrilling and sensational incidents in their theatrical entertainments, when they see J. M. Ward's production of "A Human Slave," which comes to the Em- pire tomorrow. In the play are two deaths, a mob scene, a rolling mill in full operation, with all of the accom- paniments of molten metal and ponderous machinery, a rescue of the arch villain by the hero, a love story and two comedy characters. Incidental to the action of the drama, a number of clever specialties are introduced, including one by Nellie Dunbar, female baritone. The company also includes Olive Martin, Edna Reming, W. H. Dehman, J. J. Hyland, and James McElhern.

Lyceum—City Sports Company.

Phil Sheridan's City Sports Company opens the week of February 1, at the Lyceum, with Mlle. Venita as an extra feature.

Patti in Concert Program.

Adelina Patti will make her farewell appearance in Washington, February 12. The receipts of her present tour ex- ceed those of any of her previous tours, and at the present rate of computation the great diva will carry away from America over \$400,000 as her share of sixty concerts. The songs she sings are, naturally, well within a limited compass, but they are the same, after all, in which she has made her won- derful reputation.

Orders for seats are now being re- ceived at Droop & Son's, and the plan will open a week from Monday.

Sunday Evening Concert.

Maria von Unschuld Will Make Her American Debut Here.

It is not often an artist of world-wide renown chooses to make a first public appearance in America in Washington. Since the Symphony concerts were es- tablished, however, the opportunity has been afforded for such an unusual event in the musical world, and Maria von Unschuld will consequently make her American debut at Chase's this evening at 8:15, with the Washington Symphony Orchestra, when she will play Liszt's famous concerto in E flat major.

A splendid European reputation, which places her in the front ranks of lady performers on the piano, precedes her. She is the court pianist to the Queen of Roumania, and comes to Washington under the immediate patronage of the Austrian ambassador.

Miss von Unschuld's playing is de- scribed as extraordinarily powerful and brilliant for a woman, and yet marked by all a woman's tenderness and grace in the performance of quieter and more romantic passages. In addition to the Concerto she will play three piano so- los.

The orchestra will play the following: Overture, "Gazza Lutra," by Rossini; "Ballet Waltzes," by Delibes; "Scenes Pittoresques," by Massenet; "Scherzo," and "Wedding March," from "Midsom- mer Night's Dream," Mendelssohn; "Funeral March of a Marionette," by Gounod; "Polish Dance," by Schar- wenka; March from "Fatinizta," by Suppe.

Prize Play Contest.

Annual Announcement by George Fawcett, of Baltimore.

Playwrights in this city who are strug- gling for fame and fortune may find op- portunity in the prize play contest which George Fawcett will have this season at Chase's Theater, in Baltimore, where his stock company holds forth.

Mr. Fawcett inaugurated the play con- test in the course of his first season at Chase's, three years ago, and each year has brought one more playwright be- fore the public. In the play contest of 1902, R. E. Ritchie, of Toronto, Canada,

won the season's prize with his play "The Worldlings," a society drama of modern life. Last season's prize was won by Roy S. Sensenbaur, a young man of twenty-one years, living in the moun- tains of Tennessee. His play was "The Favor of the Queen."

Mr. Fawcett's policy in his play con- test is the survival of the fittest, the best play winning, irrespective of the author. The prize play is always given a production by Mr. Fawcett's stock company at Chase's Theater each sea- son, and is continued for one week, for which Mr. Fawcett allows the winner of the prize a royalty of \$250 for the week. If the play makes a hit, and Mr. Faw- cett decides to put the play on the road with one of his companies, the author is given \$1,000 additional and royalties. Mr. Fawcett guarantees a first-class production of the prize play. For fur- ther particulars address Francis Deane, Chase's Theater, Baltimore.

All manuscripts must be in by March 1.

The Savage Company.

A Distinctive Body With Distinctive Aims.

To a large class of music lovers in whatever city is visited by the Savage Grand Opera Company his repertoire means not only a season of entertain- ment, but one of strong educational value. During the eight years since this organization was formed in Boston, thousands of music lovers have become familiar with the great works of grand opera literature through its perform- ances. Of this number a large percentage

heretofore conceived in America. All the numerous attempts of impresarios in the past thirty years dissolved either in financial ruin for the promoters or great financial embarrassment. Mr. Savage has demonstrated that there is a sufficiently numerous class in the principal cities to support grand opera in English by making his organization self- supporting. This fact alone should en- courage him to continue, as no doubt he will until the entire country shall even- tually recognize the merit of perfor- mances of music drama in the vernac- ular.

It is interesting to observe the meth- ods of this new operatic manager in the theatrical world.

First of all, he discarded the "star" system, holding religiously to ensemble presentations. His idea has ever been to give faithful representation of the composer's work as it was written, rather than to make it a vehicle for ex- ploiting some favorite artist. Nor does this imply that his force of principals has been cheapened or is lacking in tal- ent. Prima donnas have gone forth from his company not only to country- wide other organizations in this country but to win fame abroad.

Each year for the past four seasons his annual visits to Paris and Italy have resulted in a fresh stock of Ameri- can-born singers returning to sing in their native land after years of study and training under the greatest teachers of the Continent. Prior to that time, while his English Grand Opera Company was achieving success during its three years in Boston and three years more in New York, a great amount of effort was expended toward educating an American grand opera chorus. To in- sure the ensemble results desired, Mr. Savage held that the choral body should be composed of American voices. Ac- cording to Mme. Schumann-Heink, no country affords such excellent material as is to be found in America, and the graduates of Manager Savage's chorus are now bearing out this assertion.

Many Operas and Large Orchestra.

Vastly greater strides toward bring- ing his organization near his ideal have been taken by Mr. Savage during the past two seasons. He has increased his repertoire until now the record of his company embraces eighty-one operas produced in English. Many of these have never been sung in the vernacular by any other organization. His corps of principals has been enlarged until now it numbers a score, with a triple cast for every opera presented. Each season his repertoire includes a dozen or more grand operas, with at least one new work freshly translated and elabo- rately staged.

Probably the most expensive step was that taken for the present season, when Mr. Savage decided to give his operas with a full grand opera orchestra. A competent body of instrumentalists is first essential for interpreting a great opera, and this Mr. Savage now has. He also carries two directors, Chevalier N. B. Emanuel having charge of the Italian and French operas largely, while Elliott Schenck, the Wagnerian conductor, has been especially engaged for the works of the German master.

Mr. Emanuel's record of thirty years at the principal opera houses of Europe, presiding over some of the largest or- chestras on the Continent, makes him one of the best equipped conductors that have visited America. Mr. Schenck, after spending eight years in study of or- chestral resources, especially as applied to Wagnerian opera, returned to Amer- ica four years ago and at once became a favorite with musicians by reason of his work with the Damrosch Opera Company, as well as on account of his scholarly lectures and recitals.

American Singers and Others.

Mr. Savage's principal singers are not unknown in Washington, and still in- clude the favorites of recent years. Tenor Joseph Sheehan is recognized as America has produced. Winfred Goff is an artistic baritone whose dramatic as well as vocal ability has given him high rank. Francis J. Boyle, the young but stalwart basso, has a score or more of great roles to his credit. Among the prima donnas, Gertrude Rennyson in three years since her return from Paris has advanced until now her dramatic soprano is spoken of as one of the best among the English singing prima don- nas. The gifted young contralto, Marion Ivell, has an extensive repertoire, and is especially noted for her fascinat- ing portrayal of the role of Carmen. Among the new singers with the or-

On a Distinctive Basis.
From the very beginning the English Grand Opera Company was formed on an entirely different basis from that

ganization this season are no less than seven singing in America for the first time, only two of whom are "foreign" voices. The tenors include Pietro Gherardi, from Covent Garden, and William A. Wegener, the Wagnerian student, formerly with the Mottenhauer Festival Orchestra. Among the new baritones are Remi Marsano, for two years leading baritone at the Grand Opera at Dusseldorf, and Robert Law- rence, of California, one of the most promising young American baritones. The new basses include Harrison W. Bennett, who has returned from four years' singing in Italy. The new prima donnas include Jean Lane Brooks, sis- ter of Madeline Brooks, of oratorio fame, one of Mr. Savage's latest "finds" in Paris, and Antoinette Le Brun, who until recently had been sing- ing only in Italian opera. The new mezzo-soprano, Rita Newman, of Cal- ifornia, has returned to America after eight years of study and singing in Ger- many.

It is interesting to observe the meth- ods of this new operatic manager in the theatrical world.

First of all, he discarded the "star" system, holding religiously to ensemble presentations. His idea has ever been to give faithful representation of the composer's work as it was written, rather than to make it a vehicle for ex- ploiting some favorite artist. Nor does this imply that his force of principals has been cheapened or is lacking in tal- ent. Prima donnas have gone forth from his company not only to country- wide other organizations in this country but to win fame abroad.

Each year for the past four seasons his annual visits to Paris and Italy have resulted in a fresh stock of Ameri- can-born singers returning to sing in their native land after years of study and training under the greatest teachers of the Continent. Prior to that time, while his English Grand Opera Company was achieving success during its three years in Boston and three years more in New York, a great amount of effort was expended toward educating an American grand opera chorus. To in- sure the ensemble results desired, Mr. Savage held that the choral body should be composed of American voices. Ac- cording to Mme. Schumann-Heink, no country affords such excellent material as is to be found in America, and the graduates of Manager Savage's chorus are now bearing out this assertion.

Many Operas and Large Orchestra.

Vastly greater strides toward bring- ing his organization near his ideal have been taken by Mr. Savage during the past two seasons. He has increased his repertoire until now the record of his company embraces eighty-one operas produced in English. Many of these have never been sung in the vernacular by any other organization. His corps of principals has been enlarged until now it numbers a score, with a triple cast for every opera presented. Each season his repertoire includes a dozen or more grand operas, with at least one new work freshly translated and elabo- rately staged.

Probably the most expensive step was that taken for the present season, when Mr. Savage decided to give his operas with a full grand opera orchestra. A competent body of instrumentalists is first essential for interpreting a great opera, and this Mr. Savage now has. He also carries two directors, Chevalier N. B. Emanuel having charge of the Italian and French operas largely, while Elliott Schenck, the Wagnerian conductor, has been especially engaged for the works of the German master.

Mr. Emanuel's record of thirty years at the principal opera houses of Europe, presiding over some of the largest or- chestras on the Continent, makes him one of the best equipped conductors that have visited America. Mr. Schenck, after spending eight years in study of or- chestral resources, especially as applied to Wagnerian opera, returned to Amer- ica four years ago and at once became a favorite with musicians by reason of his work with the Damrosch Opera Company, as well as on account of his scholarly lectures and recitals.

Mr. Savage's principal singers are not unknown in Washington, and still in- clude the favorites of recent years. Tenor Joseph Sheehan is recognized as America has produced. Winfred Goff is an artistic baritone whose dramatic as well as vocal ability has given him high rank. Francis J. Boyle, the young but stalwart basso, has a score or more of great roles to his credit. Among the prima donnas, Gertrude Rennyson in three years since her return from Paris has advanced until now her dramatic soprano is spoken of as one of the best among the English singing prima don- nas. The gifted young contralto, Marion Ivell, has an extensive repertoire, and is especially noted for her fascinat- ing portrayal of the role of Carmen. Among the new singers with the or-

ganization this season are no less than seven singing in America for the first time, only two of whom are "foreign" voices. The tenors include Pietro Gherardi, from Covent Garden, and William A. Wegener, the Wagnerian student, formerly with the Mottenhauer Festival Orchestra. Among the new baritones are Remi Marsano, for two years leading baritone at the Grand Opera at Dusseldorf, and Robert Law- rence, of California, one of the most promising young American baritones. The new basses include Harrison W. Bennett, who has returned from four years' singing in Italy. The new prima donnas include Jean Lane Brooks, sis- ter of Madeline Brooks, of oratorio fame, one of Mr. Savage's latest "finds" in Paris, and Antoinette Le Brun, who until recently had been sing- ing only in Italian opera. The new mezzo-soprano, Rita Newman, of Cal- ifornia, has returned to America after eight years of study and singing in Ger- many.

In Spite of Reticence.

Sidelights on Maude Adams Re- vealed in Her New Play.

To find people prominent in the dra- matic world who object to being made conspicuous in newspapers is decidedly the exception and not the rule, and this does not apply only to those connected with the theater. Yet Maude Adams, who has been unusually prominent in theatrical circles for the past five years, has never been interviewed.

It is not that Miss Adams dislikes to meet representatives of the press. It is that "she dislikes any reputation except that gained in her profession—that is her reputation as the critics may give to her and her plays unsolicited." What the critics may say of her, she argues, they say upon their own responsibility, if she submits to interviews then she must assume the responsibility.

Miss Adams holds to the healthful view that the general public is not much interested in theatrical people except as to their merits and general capabili- ties. She is inclined to believe with the copy books that there is nothing more becoming in a woman (though she be an actress) than extreme modesty. To be interviewed, she is inclined to think, is rather a departure from the domain of modesty.

Miss Adams once had a relative who was a United States Senator and who, in the course of a brilliant career, was made the subject of an interview in which he claimed to be erroneously re- ported, and which caused him no little annoyance.

Unlike many politicians, the Senator did not repudiate the interview, as pub- lic men so frequently do when confront- ed with them in cold type. But he never afterwards submitted to an interview, and about the only piece of advice he ever gave Miss Adams, was "never be interviewed."

In view of her full observance of this rule, many interesting sidelights on Miss Adams' personality have never been disclosed. But she could not keep them hidden long.

It is not generally known, for example, that she sings and dances. Yet, like Mansfield, she could earn a tidy liveli- hood, if she chose, by entering vaude- ville. Mansfield does a fine specialty in "Princess Karl," Miss Adams not only sings in "The Pretty Sister of Jose," her voice is a charming contralto—but dances a beautiful and intricate Span- ish dance.

Seeing is believing. Maybe it is well, after all, Miss Adams did not disclose these capabilities in an interview.

Rehan-Skinner Engagement.

Eminent Actors to Present Classic Plays Here in February.

Ada Rehan and Otis Skinner—fore- most native representatives of classic drama—will make their first joint ap- pearance in this city at the New Na- tional Theater Monday night, Febru- ary 15.

Miss Rehan and Mr. Skinner are supported in their first joint star-gaz- tour by a large and admirable com- pany of players, long experienced in the interpretation of old English comedy, and are to be seen envied by the sumptuous production created by the genius, scholarship and lavish invest- ment of the late Augustin Daly.

The bill chosen for this city includes "The Taming of the Shrew," "The School for Scandal," and "The Mer- chant of Venice."

Coming Attractions.

"Pretty Peggy."

For the week of February 8, the book- ing for the National Theater is Grace George in "Pretty Peggy." Miss George has not been seen here for some time. The fact that this is the second year of "Pretty Peggy" speaks volumes.

"The Office Boy."

Frank Daniels will play a week's en- gagement in this city at the Columbia Theater, beginning on Monday, Febru- ary 22, in his musical comedy, "The Of- fice Boy," which a few weeks ago sim- plified a run of between two and three months at the Victoria Theater, New York.

Prospective Vaudeville.

Chase's patrons next week will see Mlle. Helene Gerard, the noted horse- woman; Edna Carus, the comedienne; Charlie Case, "the fellow who talks about his father;" Wartenberg Bros., clever double foot jugglers; Hayes and Healy, in "The Bell Boy and the Clerk;" Orville and Frank, Harry Klein and Pearl Clifton, and the American vita- graph motion pictures of "The Sleeping Beauty." The advance sale of reserved seats opens tomorrow.

"Over Niagara Falls."

"Over Niagara Falls." Rowland & Clifford's scenic production, will be seen at the Academy week of February 8. It is heralded as the sensational success of the season.

"An Orphan's Prayer."

The original production of "An Or- phan's Prayer," with Nettie De Cour- sey as the stellar attraction, will be the offering at the Empire Theater week of February 8.

"The Prince of Pilsen."

Hobart Smart, a cousin of the late Vice President Hobart is singing the title role in Henry W. Savage's produc- tion of Pixley & Luder's latest and best musical comedy, "The Prince of Pilsen." Washingtonians will remember that Mr. Smart was the first artist to give a



MARIAN IVELL as "Carmen" in the Savage Grand Opera Company.

that of a Spanish girl named Pepita, whose love for a handsome bullfighter is the principal theme. It is the first love that has swept Pepita's little breast, and the rendering moments it brings her are, it is reputed, most convincingly and thrillingly portrayed by Miss Adams. It is said to be the most powerful acting she has ever done. The triumph won in the play may thus be measured as commensurate with the im- portance and greatness of her past achievements.

Miss Adams' part is that of a beauti- ful, innocent Spanish peasant girl, full of life and joyousness, endowed with haughty Spanish pride. She has seen her mother's wifely devotion scorned by a cruel husband, and she is resolved that her heart shall never own a lord. But there is Sebastian, the matador, darling of the arena—the heroic bull- fighter, whom all the women of Ma- drid, of whatever station, love with ar- dor unknown to little Pepita. The struggle of the love between Sebastian and Pepita and its conflict with her re- solve never to marry make up the theme of the play.

The part of the handsome bullfighter

"Am I Your Wife?" James F. Kelly and Dorothy Kent will introduce an in- vigorating act of dancing, singing, and comedy. George Schindler will offer a revelation of harmonies, and Rae and Benedetto, as "the clown and the circus performer," will present grotesque acrobatic feats.

Lafayette—"Young Tobe Hoxie."

"Young Tobe Hoxie," a new pastoral comedy which is winning popularity wherever presented, will have its first Washington production tomorrow night at the Lafayette Opera House, with Wednesday and Saturday matinees. It is from the pen of Ernest Lamson, and the author plays the part of Tobe Hoxie, Jr. It is claimed that Mr. Lamson has made a decided departure from the usual pastoral play, and that much novelty of treatment will be found in his work. The story deals with youth, energy, and progress. When it is finished one chief figure is not left leav- ing against plow-handles, old and fee- ble, telling the stranger of "what might have been," but pushing on with